

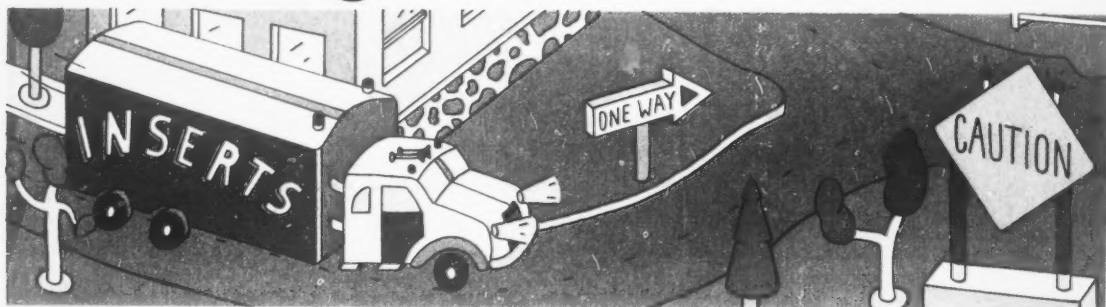
Folio:

JUNE 1989

THE MAGAZINE FOR MAGAZINE MANAGEMENT

\$6.50

Advertising inserts: Caution



The apparent advantages of advertising inserts can be misleading, as many publishers have learned to their sorrow. Yes, they bring in good money, and yes, the advertiser deals with most of the production headaches. But inserts can also mean *lost* money, and have been known to create production, postal and transportation problems.

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Reigniting Gralla

New president Robert Boucher, facing lagging profits and low morale, will put the burden of corporate rejuvenation on individual publishers: It's time to "put up or shut up," he says.

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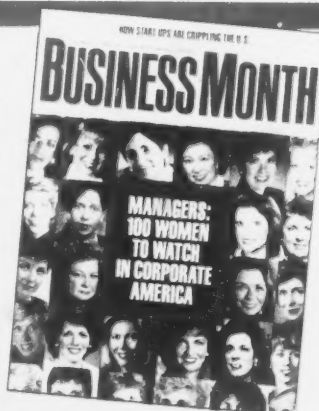


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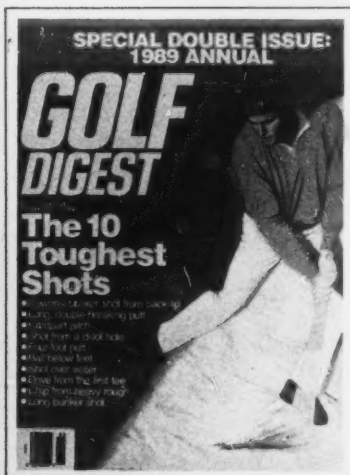
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TECH TRENDS

Folio:

COVERING DESKTOP & PRE-PRESS ADVANCES

Penta moves to PC-based system

■ **Philadelphia**—A common theme emerged among magazine software vendors during Type-X '89 in April. Most high-end vendors showing magazine solutions demonstrated editorial software on IBM PCs networked to a central What-You-See-Is-What-You-Get (WYSIWYG) layout station.

One of these vendors, Penta Systems International, Inc., used the show to introduce what it calls its "family of products for the 1990s." Penta's strategy is to embrace IBM and Microsoft Windows as its standard.

For magazines, Penta showed a working version of Layout-Master, its magazine layout software. The WYSIWYG program has a menu and keyboard interface, though the mouse is not yet functional. Its simple user interface, however, makes the absence of the mouse barely noticeable.

Users work with a series of menus to build a basic layout in a process analogous to creating grids on paper. The user then assigns stories—either by specific name or a convention like Story1, Story2, and so forth—to columns, which can be linked together across a number of pages. The system can automatically generate jump lines.

Pages can be designed to fit existing copy, or the system can automatically size the existing text to fit the design. In addition, the new Write to Fit option enables a writer or editor to copyfit to a specific design.

Penta offers all the usual bells and whistles: text wrap-around, kerning pairs, permission levels and so on. Screens

Continued on page 91

SWOP: One standard for proofing stock

■ **New York City**—Despite some advertising agency complaints reflected in a Graphic Communications Association (GCA) survey, the national SWOP (Specifications for Web Offset Publications) committee has dug in its heels, insisting that there be only one standard for proofing stock.

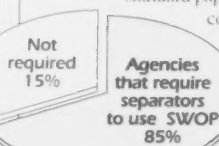
"We have made a decision there will only be one standard [proofing stock] paper. We have rejected the concept of two standard papers," says Joel Rubin, who chaired the committee that prepared the recently released 1988 SWOP book, a slightly revised version of the 1986 book.

Rubin, president of Phototype Color Graphics, Pennsauken, New Jersey, and the International Prepress Association's representative on the SWOP committee, contends that GCA's survey, which had only 115 respondents, didn't accurately represent the advertising industry, made up of thousands of agencies.

GCA's survey, released last fall, showed that many of the 115 respondents had problems with the SWOP standard. The "most telling" results, says Peter Brehm, GCA vice president/print technologies, were those showing that 32.5 percent of agencies surveyed do not use SWOP proofing stock. Also, while agencies generally support its use, he says, 15 percent don't require their separators to use SWOP.

Another section of the survey showed 43 percent disliked SWOP proofing stock shade, and 45 percent disliked

Continued on page 90



Apple pushing technology to limit

■ **New York City**—Armed with dramatic demonstrations of emerging technologies, Apple Computer Inc.'s chairman and chief executive reassured Macintosh users that Apple not only plans to fill desktop publishing gaps, but intends to open entire new vistas in technology and pricing.

Keynoting the recent Macintosh Business Conference & Exposition attended by nearly 20,000 Mac fans, John Sculley said Apple has expanded desktop publishing "from one theme into six different themes" for product development.

While stressing that Apple will plow considerable development dollars into

Continued on page 90



Sculley

Gig: Direct to negative is big cost-saving

■ **Northridge, Calif.**—If awards were given for saving production costs, it would be hard to top Gig, a four-color magazine for working musicians that's going monthly with the June issue.

Quint B. Randle, publisher of the standard-size, 84-page title, says virtually every black-and-white page goes directly from a Macintosh system to completed negatives including photos, scanned into the page files. Spot-color separations, as well, are produced on desktop software.

"We're saving thousands of dollars by going to negative output" on a Linotronic L300, Randle boasts. "I couldn't even begin to tell you how much we're saving by using the Mac."

Film work cost comparisons for the nearly three-year-old magazine show that, as a result of going directly to negative for most pages, basic prep costs dropped from \$900 to \$400 per issue; charges for handling halftones plunged from \$225 to \$25; costs for butting two subjects on the page dropped from \$850 to less than \$160; and line shot costs fell from nearly \$80 to \$20.

Costs also were lowered in several other categories, including screens, reversing one-color, and film contacts.

Working with mostly freelance-written editorial material, the four-person Gig staff—two artists, two editors—use a combination of Macintosh IIs and SEs; the art director uses an SE

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Agency uses Macs to bring down ad costs

New York City—In the New York advertising community, where creating ads is often bogged down by high-priced, lavish production, desktop publishing is making significant inroads. In fact, one small agency, formed around and devoted to Apple Macintosh technology, is producing everything from glossy color ads to promotional videos for some influential advertisers.



From design to color separation, this promotion was done entirely on a Mac.

To date, those who have taken note of Karp Newton Van Brunt's (KNVB) skill with Apple Macs, such as a dozen or so publishers including *Playboy* and Family Media, are finding that their ad work is being done faster and cheaper. One list management and brokerage company, Direct Media Inc., has reduced costs by two-thirds by using its own desktop equipment with KNVB's. Direct Media invested \$25,000 in a Mac II, software and a color scanner, which it uses to conceptualize and finish the 100 ads it produces each year. KNVB produces final film and places the ads with media. Under this arrangement, Direct Media claims to be saving \$70,000 per year in media and production costs.

Working with 18 Macs, including a half dozen Mac IIs, a Linotronic 300 imagesetter and a QMS ColorScript 100 thermal printer, the agency creates four-color ads using Aldus' PageMaker and various graphics and design software packages. Four-color photos are scanned into layouts for design purposes, though output is rough at 60 lines per inch (newspapers typically run photos at 65 lines per inch). Large photos are separated by traditional methods and stripped into text; spot-color pages are produced on the Macs.

Small photos can be separated by the Macs and output to film with the agency's L300 at 150 lines per inch, but gray balancing is difficult, notes Jim Suhre, technology director. The Linotronic also produces reproduction-quality type, screened black-and-white photos and images generated on the computer.

Color proofs for client approval are output on the QMS printer and may include low-resolution, four-color images. While not of reproduction quality needed for most publication uses, such images are far better than magic-marker renderings for helping clients visualize new concepts, explains Patricia Ganguzza, director of client development.

In fact, the technology can lead to the problem of too many options, Suhre adds. "It can get out of hand if you give your client too many choices." Once the design is settled, however, ad production can be turned around in a fraction of the time normally required by most agencies.

KNVB has also extended its desktop capabilities to Macintosh-produced video. One trade magazine is considering using the agency to give major advertisers a new kind of perk: a video designed to promote the advertiser among the magazine's readers, who are retailers. KNVB has used the same technology to produce MTV-like videos for retail clothing stores. And Family Media used desktop video to help *Health* attract sponsors for aerobic events held by the magazine in shopping malls.—M.H.

Apple

Continued from page 89

mid-range systems—notably the Macintosh SE-30 and IIcx—Sculley said that "the really exciting things will happen at the low end of the product line."

"We're going to have entry-level Macintoshes even less expensive than anything we offer today," he added, noting that the Macs will be capable of link-ups with higher-priced models for applications such as electronic mail. While leaving the timing on this unclear, he dropped a price hint, suggesting E-mail users could be satisfied with a "maybe \$1,000 or \$1,500 system."

One of Sculley's top development theme areas is publishing and presentations, where "you are going to see some very exciting audiovisual capabilities added to desktop media." One such product is ColorSpacefx, from MASS Microsystems, a \$2,995 video board designed for Macintosh II and IIx which manipulates a color digital signal with special effects, such as picture squeeze, twist, mirror, kaleidoscope and zoom.

Design and modeling, which began with the spreadsheet program VisiCalc and grew to Lotus 1-2-3 and Microsoft's Excel, will see even more powerful software in the future, he said. Programming is now "the biggest single area of growth," he asserted, because of the introduction of HyperCard—responsible for over 230,000 Mac applications.

The three other focal areas include learning and training, information management and personal productivity, "where it all began" with personal computers, he reflected.

In the meantime, two platforms used for professional-level desktop publishing applications—the mid-range SE-30, introduced in January, and the IIcx, unveiled in March—will get considerable development attention, Sculley assured.—J.S.

SWOP

Continued from page 89
its brightness.

SWOP's objective has been to match ink on paper proofs with that produced in magazines. A problem, however, has been that proofing is generally done on sheet-fed presses, while large-run magazines are printed on webs.

Trials and tribulations over proofing paper standards go back to 1975, when Consolidated Fortune Gloss—a No. 4 grade, 78 brightness—was accepted. However, proofs using it appeared different from magazine production press results, where a No. 5 grade paper with 70 brightness is preferred. A change was made to the current standard proofing papers—Champion Textweb, a No. 5 coated groundwood with 70 brightness, and Appleton Ad-Proof, also with 70 brightness and the appearance of No. 5 groundwood—as a result of ad agency pressure, Rubin recalls.

No. 5 grade and 70 brightness resulted at the insistence of the 4As (American Association of Advertising Agencies) Print Production Committee and the MPA (Magazine Production Association) Production Committee, the SWOP committee member says. "They threatened to withdraw from SWOP if we didn't change to a No. 5 grade paper."

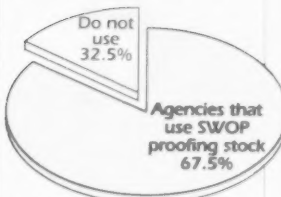
However, some advertising production people persist in complaints that the No. 5 paper doesn't correctly represent ads appearing in magazines printing on higher grade stocks, such as No. 3 or No. 4 paper, and they have encouraged SWOP to adopt two or three standards.

"There can't be two or three standards," Rubin insists. He points out that when a separator proofs a job, that proof might go to 25 different publications, each printing on different paper stocks.

He also notes, however, that using the single No. 5 stock standard can, by comparison, "only improve the brightness and contrast of a job when better grade paper is used." ➤

Major agencies do support SWOP and are trying to adhere to the standards, asserts Don Demarist, a Young & Rubicam executive and SWOP committee member representing the 4As. However, he acknowledges that 100 percent compliance industry wide isn't happening, largely because of the size of the industry and the fact that the standard is voluntary.

When the standard isn't followed, "I blame it entirely on the publisher," Demarist says candidly. "If publishers accept anything and everything from everybody, it means the demise of a standard that was set for



them in the first place."

Overall, SWOP is having an impact, according to Bill Sullivan, chairman of the national SWOP committee. Adds Demarist, four of five years ago, 15 percent to 19 percent of ads were rated to be less than what his agency expected, although not necessarily a make-or-buy. "Last year, we were down to less than 1 percent." —J.S.

Penta

Continued from page 89
and tints are said to be "forthcoming."

The software is called WYSIWYG and, to some degree, it is. But the program is not interactive on-screen. To see changes made to a page, the user must process the job and wait for the screen to reprint. Depending on the amount of data on the page, processing can take up to several minutes.

Penta's full magazine system sells in the \$75,000 to \$100,000 range. The company lists Atex as its main competitor and says that in configurations of four workstations or larger, the price becomes competitive with Magna or Ventura systems. —Teresa Martin

Time prototype automates magazine make-up, ad mix

■ New York City Time Inc. has begun testing a workstation-based magazine make-up system to assure more fair advertisement placement, while also better managing complex production problems created by dozens of state, regional and demographic editions.

The prototype system was developed to reorganize the manual "mock-up" process used by advertising and editorial production people at Time, Fortune, People, Sports Illustrated and Life. The old mock-up system was based on 8-1/2 x 17-inch sheets detailing ad locations and special instructions. The growing complexity of production problems on the weeklies encouraged management to approve a prototype system to largely automate the process, says Robert M. McGoff, director of technical planning for Time Inc.'s editorial and manufacturing group.

Time alone offers editions in 50 states, 13 regional areas, 50 metropolitan areas, four demographic editions and 96 test marketing editions, McGoff says. Compounding the problem is the U.S. Postal Service, which "has its own very specific set of requirements," he adds.

What's more, "each advertiser wants to be in the most favorable position in any issue." The prototype system takes into consideration an advertiser's position history, with the goal of treating each advertiser fairly, McGoff explains. Also factored in are situations such as the demands of competing auto makers, which insist their ads be a certain number of pages apart.

The prototype system, which McGoff hopes to have in beta test by year-end, uses a large-monitor Macintosh II at Time Inc.'s New York City headquarters. The Mac is linked to the publishing giant's advertising database, a 20-year-old Adman mainframe system in Tampa, Florida, linked to IBM terminals at New York headquarters. McGoff says there are no plans to change that.

The Macintosh II uses a database management program called FoxBASE+Mac produced by Fox Software Inc., Perrysburg, Ohio. McGoff says his technical team created window programs for the Mac, while the Fox program converts data from Adman to Mac format.

People throughout Time Inc. had gotten used to the non-automated mock-up format, and "we couldn't train people to think differently about what a mock-up should look like," the technical planning director recalls. "So we decided to model the mock-up, via desktop."

So far, tests done with People magazine have shown that prototyping does work. "We can create a close representation [of the mock-up] using tools and techniques people are used to," says McGoff. "Users love it," he adds. "They are very much involved in it."

Technically, however, "many of the higher-level tools are just now becoming available," he says. "Apple needs to do more work in terms of tools." He also reports window-switching problems involving Apple's MultiFinder multitasking program.

Before going operational, a switch may have to be made from Macintosh to more powerful hardware such as Metaphor Computer Systems Inc.'s data interpretation systems (DIS).

"We hope to continue to run it on Macintosh," says McGoff. However, "Our concern is whether it can provide the MIPS [million instructions per second] we need in order to do the computation job." Future plans also call for bridges to Time Inc.'s Atex and Crosfield production systems. —J.S.

An interim solution to digital proofs

■ Wilmington, Del.

While the publishing industry wants for high-quality digital color proofing systems to emerge from laboratories, a relatively new technology is attracting increased attention as a possible interim solution. Called SDTT, for sublimated dye thermal transfer, the technology was recently credited for "helping to make affordable color a reality," by Ken Draeger, president of Agfa Corp.'s Compugraphic division.

SDTT produces proofs of electronic manipulations inexpensively—\$4 versus \$40—and quickly—four minutes versus 40 minutes for more traditional off-press proofs, Draeger says.

As yet, AGFA Compugraphic doesn't offer an SDTT-based product, although a Belgian development group is working on it, according to Sheldon B. Yarmovsky, national sales and marketing manager for color systems. The only commercially available digital proofing system employing SDTT is a pricey machine from Du Pont Imaging Systems named 4CAST;



its price can range from about \$55,000 as a stand-alone printer for Du Pont-built workstations, to approximately \$100,000 when configured to Scitex Corp.'s Response electronic color pre-press system, says Mark Wendling, Du Pont's digital

Continued on page 92

FOLIO:'s 1989

Editorial salary survey

Editors report the biggest average percentage salary gain over last year—8.3%—while senior/associate editors bring up the rear with a 6.4% pay hike

BY ROBERT M. STEED

"What better job is there? I am paid, and relatively well, to travel around the United States and other parts of the world. I meet some of the truly outstanding businessmen in the world, and I'm paid to sit around and chat with them." Those are the feelings that a senior editor with 10 years of experience, earning total compensation in the low \$40,000s, has about the editorial profession.

Although there's certainly more to it than "sitting around and chatting," comments from the other 550 editorial and art professionals who responded to this survey echo these views. Their overwhelmingly positive comments about intellectual stimulation, creativity, impact and diversity—sprinkled with an occasional grumble about pay—suggest that editorial professionals find a reward in the work itself, over and above money.

Money is important too, of course. And it is clear from this survey that talented editors and art directors can earn

a substantial income from their profession. Listed below are some of the more important general findings from this survey, indicating factors that can affect pay levels.

- **Experience:** This remains the clearest determinant of pay. There is a steady correlation between salary and length of time in editorial, except for editorial managers with less than four years' experience (which probably results from one or two anomalous responses).

- **Location:** It helps to be in the Northeast. Compensation is consistently higher there—and in two cases is over 30 percent greater than the next highest region.

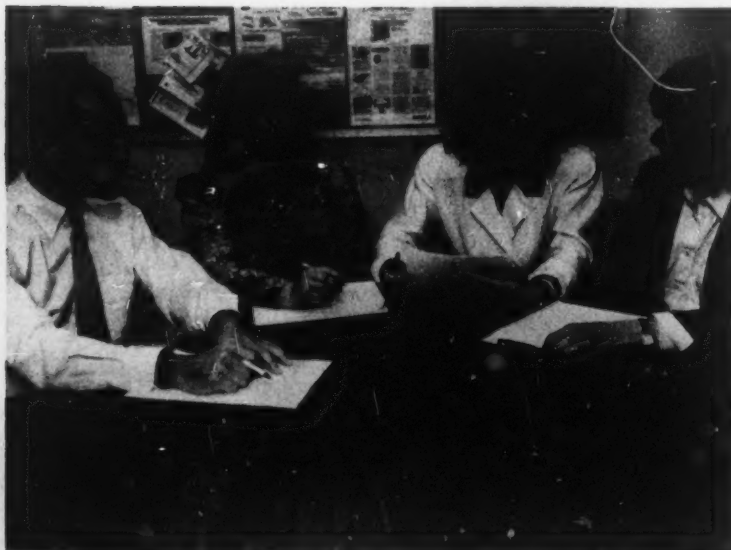
- **Circulation:** Circulation size also appears to be directly related to pay. Salary typically grows as circulation grows, although in some cases the difference is not dramatic until circulation is over 500,000.

- **Pages:** Another indication that the size of the publication is important lies in the direct correlation between number of editorial pages and compensation levels.

- **Double duty:** This doesn't seem to pay. Editorial employees responsible for only one magazine consistently out-earn those working on more than one.

As noted in the box on "Using the Numbers," year-to-year comparisons of the data in this survey should be made with caution. Still, two sharp differences between the data in this survey

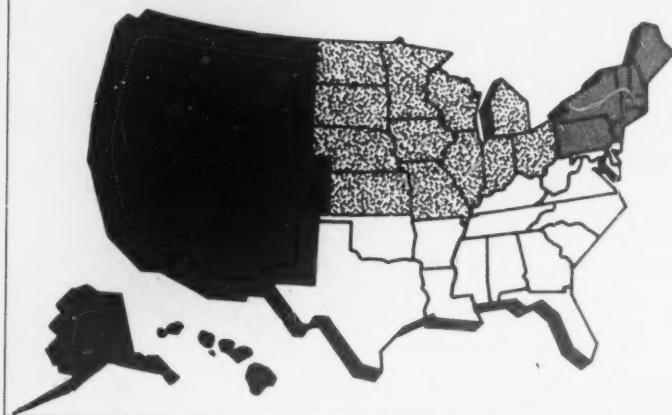
Robert M. Steed is managing director of Performance Plus . . . Inc., a New York-based consulting firm that uses improvisational dramatizations to provide corporate clients with a broad range of programs for seminars, conferences, training courses and communications efforts. Before cofounding Performance Plus . . . , he was vice president and director of personnel of Time Inc.



PHOTOGRAPHS BY PAUL MCQUIRK

The regions have been divided as follows:

■ Western ■ Northeast □ South ▣ North central



"Magazine work brings together into one job my skills and my interests. I won't say it's a marriage made in heaven, but it's as close as you get in this life."

—Editorial manager in the Northeast, earning \$105,000 in salary and bonus.

and last year's bear mention.

First, salaries of women in this sample are frequently much closer to those of their male counterparts than they were last year. Indeed, among editorial management, salaries are dead even—and the total compensation of female art directors is more than that of men. This is perhaps another indication that, on a long-term basis, the pay disparity between men and women in editorial is gradually eroding.

Second, being in a bonus-paying company does not appear to pay off as much in this sample. Unlike last year, editorial employees *not* eligible for a bonus receive higher salaries than those who are; and the average salary of managing editors, senior/associate editors and art directors *not* eligible for a bonus is higher than the salary plus bonus of their counterparts. A close examination of the data points out that a disproportionately large number of junior people in these categories receive bonuses. Since experience is such an important factor in determining pay, this may explain this otherwise surprising result.

Editorial management

Holding the top editorial job in the company or magazine, those in editorial management also earn top dollar among editorial employees. Thus, they make 42 percent more in salary and 57 percent more in total compensation than the next highest category—editor.

Editorial managers on consumer magazines earn salaries about \$5,000 more than those on business magazines; and their total compensation is

about \$10,000 higher. But on the smaller circulation magazines—up to 100,000—managers on business magazines come out ahead.

Not surprisingly, bonuses are an important part of total compensation for managers, with 57 percent of them receiving a bonus versus substantially less than half in the other job categories. Further, their bonuses average 16 percent of salary, whereas bonuses for other jobs are generally under 10 percent.

Size of the magazine is the clearest indicator of pay, whether measured by number of employees supervised,

where salary jumps from \$30,729 for those who supervise no one to roughly \$85,000 for managers with a staff of more than 10; or by circulation, where the increase is from \$38,096 at the bottom to \$85,745 at the top; or by average number of pages, where those on small magazines make a little over \$50,000, compared with almost \$75,000 for those on large ones.

Editorial managers on weeklies/bi-weeklies earn slightly more than do those on monthlies, with the difference largely accounted for by managers on consumer monthlies. Those working on magazines with other frequencies

Using the numbers

It is important to use the salary information in this survey cautiously. In many instances there were not enough respondents in certain subcategories to allow valid conclusions to be reached, because even one exceptionally high or low salary could affect the average dramatically. For this reason, FOLIO is publishing the number of respondents in each cell (shown in parentheses). In addition, not all respondents answered all questions. Therefore, the total number of respondents in the "average" column of a chart is not necessarily the sum of the subcategories.

The survey also examines only one variable at a time. For example, editors in the Northeast earn higher salaries than their peers in other regions. But are those in the Northeast who participated in the survey working on larger magazines? Are they the ones with the most experience? The survey methodology does not enable these multiple variables to be analyzed.

One should also be cautious about comparing the data in this survey with data from prior years. Because the sample is drawn randomly from mastheads each year, those who responded to this survey may well come from a different mix of magazines or demographics than respondents to prior surveys. Comparisons are thus best made not on the broad averages, but on the more detailed breakdowns by magazine size, respondents' experience, and the like.

"I'm paid to keep up on the world of ideas. Plus there are interesting, smart people in the business who are *not* motivated by greed."

—Editorial manager in the Northeast, with 20 years' experience, earning salary and bonus of \$155,000.

trail far behind here, as they do in the other job categories.

Among demographic breakdowns, the most interesting is that men and women in this sample earn virtually the same salary. There is a sharp difference, however, between business and consumer publications: On business magazines, male editorial managers earn 18 percent more than women, whereas on consumer magazines, women are 17 percent ahead. Even on a total compensation basis, women earn 90 percent as much as men, much closer to parity than has been indicated in other surveys.

Editorial managers in the Northeast earn over \$20,000 more in salary than their nearest competitors in the South, with the other regions trailing even further behind. Managers in the West almost catch up on a total compensation basis because of some very high bonuses paid in that region.

Editor

Data for the next highest category, editor, show distinct differences from editorial management in some areas. For example:

- Female editors earn 78 percent



Editorial management

(Editor and publisher, editor in chief, editorial director): Sets editorial policy. May hold other titles; may be in charge of other products and other departments in addition to editorial. The editor reports to this individual.

Average salaries (The number of respondents is in parentheses.) **% increase from '88 to '89**

All respondents	\$60,774 (110)	7.2%
Business	\$59,504 (62)	6.8
Consumer	\$64,451 (44)	7.5

Top one-third	\$98,162 (36)
Middle one-third	\$53,684 (37)
Bottom one-third	\$31,485 (37)

	Average	Average business	Average consumer
By region:			
Northeast	\$75,468 (38)	\$70,536 (22)	\$84,800 (15)
South	55,014 (19)	51,018 (15)	80,000 (3)
North central	53,963 (32)	54,057 (21)	53,963 (10)
Western	49,771 (21)	59,250 (4)	49,013 (16)
By sex:			
Male	\$60,820 (76)	\$62,241 (44)	\$60,955 (29)
Female	60,671 (34)	52,815 (18)	71,208 (15)
By years in editorial:			
Up to three	\$61,111 (9)	\$52,000 (3)	\$ 74,000 (5)
4-10	52,267 (37)	53,936 (21)	49,947 (15)
11-20	61,079 (42)	58,509 (23)	65,535 (18)
More than 20	78,521 (19)	70,327 (15)	109,250 (4)
Eligible for bonus/incentive:			
Yes	\$61,478 (67)	\$63,661 (40)	\$60,185 (25)
No	59,675 (43)	51,947 (22)	70,063 (19)
Responsible for:			
One magazine	\$62,709 (63)	\$60,924 (35)	\$67,293 (25)
More than one	58,180 (47)	57,664 (27)	60,711 (19)
By editorial employees supervised:			
None	\$30,729 (7)	\$29,183 (6)	\$40,000 (1)
One	36,705 (14)	47,063 (6)	28,938 (8)
2-5	55,938 (45)	51,484 (25)	66,883 (16)
6-10	70,005 (20)	76,608 (13)	57,743 (7)
More than 10	84,950 (24)	79,067 (12)	90,833 (12)
By circulation:†			
Up to 19,999	\$38,096 (18)	\$39,981 (14)	\$31,500 (4)
20,000-49,999	52,718 (35)	55,757 (20)	51,818 (11)
50,000-99,999	61,219 (21)	77,555 (11)	43,250 (10)
100,000-499,999	77,660 (27)	66,900 (15)	91,110 (12)
500,000 and more	85,756 (9)	78,900 (2)	87,714 (7)
By frequency:†			
Weekly/biweekly	\$63,042 (12)	\$67,834 (9)	\$48,667 (3)
Monthly	65,956 (70)	63,158 (40)	71,951 (28)
Other	46,845 (28)	42,497 (13)	51,938 (13)
By average editorial pages:†			
Up to 499	\$50,371 (46)	\$49,618 (26)	\$52,389 (18)
500-999	62,346 (35)	60,205 (19)	65,747 (15)
1,000 or more	74,872 (25)	68,020 (15)	85,150 (10)

†Refers to the largest circulation magazine on which respondent works.

of the salary—and 70 percent of the total compensation—of men, compared with near parity among managers.

• Editors on business publications earn more than those on consumer magazines, by \$3,300 in salary and \$9,000 in total compensation. Editors are the only group where employees of consumer magazines did not come out on top.

• Working on a weekly or biweekly clearly pays off. Editors on publications with those frequencies earn 30 percent more in salary than those on monthlies.

In other breakdowns of the data, the patterns are the same as for editorial managers. Experience still pays off,

"I don't want to make money; I just love to sell concepts."

—Editor in the Midwest working on a consumer monthly, earning salary in the high twenties, with bonus tied to profit-sharing.

with editors having 20 years in the business receiving more than twice the salary of those with three or less. Circulation, too, is correlated with salary. Editors on the largest magazines are paid 60 percent more than those on magazines with under 20,000 in circulation.

There continues to be a direct relationship between size of the editorial department and salary, with the jump being especially sizable when the department is bigger than five people. Indeed, editors managing more than 10 people earn over three times the salary of those who supervise no one. And again, the Northeast is the place to be, leading the next highest region—the West—by a whopping \$17,000.

Managing editor

As the overseer of all elements of the editorial process, the managing editor is responsible for ensuring that the magazine gets out on time and in acceptable form. Except for large consumer magazines, the differences in compensation levels, based on demographic or size characteristics, are not as large as those in other categories.

It still pays to work in the North-

Editor

Responsible for editorial direction and content, including art, text and cover of one or more magazines.

Average salaries (The number of respondents is in parentheses.) % increase from '88 to '89

All respondents	\$42,906 (173)	8.3%	
Business	44,623 (97)	7.9	
Consumer	41,274 (74)	8.8	
Top one-third	\$65,862 (57)		
Middle one-third	38,142 (58)		
Bottom one-third	25,110 (58)		
	Average	Average business	Average consumer
By region:			
Northeast	\$53,550 (67)	\$56,130 (40)	\$49,727 (27)
South	35,294 (32)	33,534 (13)	37,358 (18)
North central	36,536 (40)	39,126 (27)	31,157 (13)
Western	36,591 (34)	34,759 (17)	39,638 (16)
By sex:			
Male	\$46,299 (115)	\$47,991 (63)	\$44,249 (52)
Female	36,179 (58)	38,384 (34)	34,244 (22)
By years in editorial:			
Up to three	\$29,574 (27)	\$32,789 (14)	\$26,112 (13)
4-10	36,926 (77)	38,660 (46)	35,344 (29)
11-20	52,403 (53)	52,947 (25)	51,918 (28)
More than 20	62,722 (16)	63,946 (12)	59,050 (4)
Eligible for bonus/incentive:			
Yes	\$42,303 (89)	\$44,840 (58)	\$37,555 (31)
No	43,546 (84)	44,301 (39)	43,956 (43)
Responsible for:			
One magazine	\$43,413 (125)	\$44,286 (75)	\$42,576 (49)
More than one	41,585 (48)	45,773 (22)	38,724 (25)
By editorial employees supervised:			
None	\$30,125 (26)	\$30,653 (18)	\$30,071 (7)
One	32,405 (27)	35,551 (14)	29,852 (12)
2-5	39,175 (82)	38,960 (40)	39,380 (42)
6-10	55,263 (27)	55,085 (17)	55,565 (10)
More than 10	96,377 (11)	98,018 (8)	92,000 (3)
By circulation:†			
Up to 19,999	\$31,552 (31)	\$32,705 (25)	\$26,750 (6)
20,000-49,999	35,527 (42)	37,510 (25)	33,463 (16)
50,000-99,999	41,716 (35)	45,150 (24)	35,545 (10)
100,000-499,999	53,946 (53)	62,980 (20)	48,472 (33)
500,000 and more	54,764 (11)	99,500 (2)	44,822 (9)
By frequency:†			
Weekly/biweekly	\$54,649 (24)	\$60,344 (15)	\$45,156 (9)
Monthly	42,368 (106)	43,178 (66)	41,544 (39)
Other	37,680 (43)	35,846 (16)	39,527 (26)
By average editorial pages:†			
Up to 499	\$34,947 (73)	\$35,625 (39)	\$35,055 (32)
500-999	41,219 (49)	39,959 (27)	42,766 (22)
1,000 or more	54,880 (47)	57,885 (29)	50,039 (18)

†Refers to the largest circulation magazine on which respondent works.

east, but managing editors there earn only about 10 percent more than those in the next highest paying area, the South. As with other categories, those working on one magazine outearn those with responsibility for more than one; and the difference is surprisingly large—\$39,197 versus \$30,875.

Almost 60 percent of the managing editors are female. And they are gaining ground in compensation, with salary levels that are about 92 percent of men's overall, and virtually equal to men's on consumer magazines. On the other hand, men are more likely than women to receive bonuses as part of the compensation package; and the total compensation of women who receive a bonus is 86 percent that of men.

Experience continues to be an important determinant of pay. The salary of managing editors with over 20 years in the business is twice as large as those

"The desktop invasion will open increasing opportunities for many of us. The future looks great."

—Managing editor in the Northeast, working on a business bimonthly, earning \$38,000 in salary and bonus.

with less than three years. But being eligible for a bonus is no help. The salary alone of managing editors who do not receive a bonus is \$1,000 more than the salary plus bonus of those who do.

Size of the magazine is also clearly correlated with compensation, and shows itself most powerfully among large consumer magazines. For example, salary increases from \$28,608 for managing editors of magazines with less than 20,000 in circulation to \$38,133 for those on magazines with from 100,000 to 500,000. It then jumps to \$65,085 for those on magazines with over 500,000 in circulation—all of which are consumer publications.

Managing editors on weeklies and biweeklies outearn their counterparts on publications with other frequencies by a large margin—\$47,857 versus \$36,233 for those on monthlies. Fur-

Managing editor

Coordinates editorial, art and production departments to ensure that the magazine is put out on time and in an acceptable form. Oversees the copy editing and proofreading staff to make sure the magazine is factually and grammatically correct.

Average salaries (The number of respondents is in parentheses.) % increase from '88 to '89

All respondents	\$36,882 (154)	7.8%
Business	36,014 (90)	8.3
Consumer	38,104 (64)	7.1

Top one-third	\$53,822 (51)
Middle one-third	33,444 (51)
Bottom one-third	23,642 (52)

	Average	Average business	Average consumer
By region:			
Northeast	\$40,108 (72)	\$40,761 (38)	\$39,377 (34)
South	36,504 (23)	33,194 (16)	44,071 (7)
North central	34,173 (32)	33,238 (22)	36,230 (10)
Western	32,101 (26)	31,202 (13)	33,000 (13)
By sex:			
Male	\$38,659 (63)	\$38,907 (38)	\$38,281 (25)
Female	35,653 (91)	33,900 (52)	37,990 (39)
By years in editorial:			
Up to three	\$25,894 (32)	\$26,339 (21)	\$25,045 (11)
4-10	34,184 (67)	33,572 (35)	34,854 (32)
11-20	44,027 (42)	42,987 (26)	45,719 (16)
More than 20	53,527 (11)	50,786 (7)	58,325 (4)
Eligible for bonus/incentive:			
Yes	\$35,616 (62)	\$36,097 (37)	\$34,905 (25)
No	37,736 (92)	35,957 (53)	40,154 (39)
Responsible for:			
One magazine	\$39,197 (112)	\$38,095 (67)	\$40,837 (45)
More than one	30,875 (41)	30,223 (22)	31,629 (19)
By editorial employees supervised:			
None	\$29,121 (22)	\$30,997 (15)	\$25,100 (7)
One	27,044 (21)	30,719 (14)	19,693 (7)
2-5	34,067 (71)	35,640 (39)	32,149 (32)
6-10	45,384 (25)	41,331 (16)	52,589 (9)
More than 10	61,200 (15)	49,167 (6)	69,222 (9)
By circulation:†			
Up to 19,999	\$28,608 (33)	\$29,560 (26)	\$25,071 (7)
20,000-49,999	33,039 (20)	35,778 (13)	27,950 (7)
50,000-99,999	33,908 (30)	35,059 (21)	31,222 (9)
100,000-499,999	38,133 (58)	42,379 (30)	33,585 (28)
500,000 and more	65,085 (13)	0 (0)	65,085 (13)
By frequency:†			
Weekly/biweekly	\$47,857 (14)	\$42,700 (10)	\$60,750 (4)
Monthly	36,233 (102)	35,062 (60)	37,907 (42)
Other	34,582 (38)	35,528 (20)	33,531 (18)
By average editorial pages:†			
Up to 499	\$29,603 (39)	\$28,561 (24)	\$31,270 (15)
500-999	36,486 (63)	37,939 (36)	34,548 (27)
1,000 or more	43,508 (46)	40,704 (25)	46,846 (21)

†Refers to the largest circulation magazine on which respondent works.

Senior/associate editor

Plans and writes features and other articles. May head editorial feature department and may oversee other editorial employees, freelance writers and designers. Keeps abreast of trends and news; is responsible for all editorial work in assigned subject area.

Average salaries (The number of respondents is in parentheses.) % increase from '88 to '89

All respondents	\$36,740 (108)	6.4%
Business	36,170 (56)	5.4
Consumer	37,592 (48)	7.8

Top one-third	\$51,377 (36)
Middle one-third	35,793 (36)
Bottom one-third	23,051 (36)

	Average	Average business	Average consumer
By region:			
Northeast	\$38,420 (53)	\$40,212 (26)	\$36,934 (26)
South	37,953 (15)	27,948 (6)	44,624 (9)
North central	33,918 (20)	32,770 (18)	44,250 (2)
Western	34,201 (20)	37,083 (6)	32,183 (11)
By sex:			
Male	\$40,881 (52)	\$40,111 (30)	\$42,350 (20)
Female	32,895 (56)	31,623 (26)	34,193 (28)
By years in editorial:			
Up to three	\$24,460 (23)	\$24,331 (11)	\$24,578 (12)
4-10	36,860 (48)	34,898 (26)	39,591 (21)
More than 10	44,831 (35)	44,363 (18)	45,204 (15)
Eligible for bonus/incentive:			
Yes	\$33,769 (48)	\$32,950 (23)	\$33,982 (24)
No	38,966 (59)	38,115 (32)	41,201 (24)
Responsible for:			
One magazine	\$38,464 (82)	\$37,839 (40)	\$39,541 (38)
More than one	31,302 (26)	32,000 (16)	30,186 (10)
By editorial employees supervised:			
None	\$35,834 (57)	\$34,691 (34)	\$38,548 (22)
One	27,737 (12)	26,763 (7)	29,100 (5)
2-5	40,694 (30)	42,667 (12)	39,055 (15)
More than 5	41,301 (9)	48,900 (3)	37,502 (6)
By circulation:†			
Up to 19,999	\$23,776 (10)	\$24,158 (9)	\$20,330 (1)
20,000-49,999	31,073 (16)	31,782 (13)	28,000 (3)
50,000-99,999	31,524 (19)	30,051 (7)	31,325 (8)
100,000-499,999	43,322 (44)	45,671 (24)	40,504 (20)
500,000 and more	38,310 (19)	29,500 (3)	39,962 (16)
By frequency:†			
Weekly/biweekly	\$41,328 (20)	\$39,533 (17)	\$51,500 (3)
Monthly	35,310 (71)	32,468 (32)	37,362 (36)
Other	37,315 (17)	44,929 (7)	33,874 (9)
By average editorial pages:†			
Up to 499	\$28,199 (21)	\$27,534 (10)	\$30,183 (10)
500-999	37,171 (37)	38,110 (19)	35,827 (16)
1,000 or more	42,141 (36)	39,353 (19)	45,273 (16)

†Refers to the largest circulation magazine on which respondent works.

"When I was in journalism school I was taught that journalists with honesty, integrity and ethics could change the world. I was a foolish child."

—Senior/associate editor in the South, with one year's experience, earning approximately \$15,000 in salary and bonus.

ther, as with other categories, average number of editorial pages is closely correlated with pay levels.

Senior/associate editor

Despite their less lofty titles, senior/associate editors earn almost the same amount, in salary and total compensation, as managing editors. Also, somewhat more of them—42 percent—are eligible for a bonus. But that doesn't help their overall pay, for they earn \$2,200 less in total compensation than their counterparts who are paid only a salary.

Regional differences are slight among senior/associate editors. The Northeast still leads the pack, but by an insignificant \$500 over the South and only \$4,500 over those in the lowest paid region—the North central. Female senior/associate editors have not made the same progress as editorial professionals in some other categories. They still earn only 80 percent as much in salary as their male counterparts.

The clearest correlation with compensation for senior/associate editors



is experience. Salary increases from \$24,460 for those with up to three years in the business to \$44,831 for those with more than 10 years. But supervisory responsibility has little impact. Those with no staff are paid \$35,834; and those who manage more than five persons receive only \$41,301.

Size of the magazine is less important here as well. Those on the largest magazines make only 60 percent more than those on the smallest, whereas in most other categories they make over

"Besides offering creative freedom, I find the opportunity to work with young, innovative photographers and illustrators quite rewarding."

—Art director in the Northeast, working on a consumer magazine with 850,000 circulation, earning \$75,000.

twice as much. Indeed, the highest paid group of senior/associate editors works not on the largest magazines, but rather on publications with from 100,000 to 500,000 circulation. It still pays to be on a weekly or biweekly, where compensation levels outstrip those of publications with other frequencies.

Art director

The factors affecting the compensation of art directors appear to be the same as those applying to editorial professionals on the writing and editing side of the business. Art directors on consumer magazines outpace their brethren on business publications by about \$6,000 in salary. And they, too, find the highest paying jobs in the Northeast, where art directors average \$40,470, compared with a low of \$29,491 in the North central.

The data suggest that, among art directors too, the gender gap in compensation is diminishing. Over 60 percent of the art directors in this survey are female. Their salary is only 5 percent less than men's, and the total compensation of those who receive salary and bonus is 10 percent more than that

Art director

Oversees all editorial art and design work for the magazine. Oversees art production. Also heads photography and illustration.

Average salaries (The number of respondents is in parentheses.) % increase from '88 to '89

All respondents	\$35,628 (101)	7.4%
Business	32,631 (50)	5.8
Consumer	38,738 (48)	8.8

Top one-third	\$50,964 (33)
Middle one-third	32,802 (34)
Bottom one-third	23,570 (34)

	Average	Average business	Average consumer
By region:			
Northeast	\$40,470 (46)	\$36,093 (28)	\$48,235 (17)
South	30,054 (19)	29,153 (10)	29,000 (7)
North central	29,491 (18)	27,933 (9)	31,048 (9)
Western	35,278 (18)	26,000 (3)	37,133 (15)
By sex:			
Male	\$36,793 (39)	\$33,146 (18)	\$40,463 (19)
Female	34,896 (62)	32,341 (32)	37,608 (29)
By years in editorial:			
Up to three	\$26,883 (18)	\$25,444 (9)	\$27,988 (8)
4-10	33,711 (56)	31,475 (29)	36,040 (26)
More than 10	47,230 (23)	41,730 (10)	52,542 (12)
Eligible for bonus/incentive:			
Yes	\$33,364 (40)	\$30,332 (19)	\$36,106 (21)
No	37,114 (61)	34,040 (31)	40,785 (27)
Responsible for:			
One magazine	\$38,950 (58)	\$34,932 (23)	\$41,794 (33)
More than one	31,056 (42)	30,671 (27)	31,802 (14)
By design/art employees supervised:			
None	\$28,678 (23)	\$27,523 (13)	\$29,256 (9)
One	31,272 (17)	29,413 (10)	33,929 (7)
2-5	39,296 (54)	36,282 (27)	42,936 (25)
More than 5	40,748 (7)	0 (0)	40,748 (7)
By circulation:†			
Up to 19,999	\$25,686 (10)	\$25,984 (9)	\$23,000 (1)
20,000-49,999	29,525 (22)	27,105 (11)	32,040 (10)
50,000-99,999	31,177 (16)	32,700 (10)	28,639 (6)
100,000-499,999	36,439 (34)	37,925 (17)	34,953 (17)
500,000 and more	54,753 (15)	44,800 (1)	58,333 (12)
By frequency:†			
Weekly/biweekly	\$36,913 (15)	\$39,840 (5)	\$35,111 (9)
Monthly	36,620 (68)	32,033 (40)	43,838 (26)
Other	30,813 (18)	30,200 (5)	31,049 (13)
By average editorial pages:†			
Up to 499	\$30,045 (38)	\$29,586 (24)	\$30,831 (14)
500-999	36,966 (22)	34,976 (10)	38,682 (11)
1,000 or more	42,375 (32)	37,382 (11)	46,068 (19)

†Refers to the largest circulation magazine on which respondent works.

Average annual total compensation*

	Editorial management	Editor	Managing editor	Senior/associate editor	Art director
Receive bonus/incentive:					
Yes	\$76,836 (57)	\$48,660 (75)	\$36,778 (53)	\$36,701 (46)	\$34,587 (34)
No	59,675 (43)	43,546 (84)	37,736 (92)	384,966 (54)	37,114 (61)
By magazine type:					
Consumer	\$84,236 (18)	\$42,280 (22)	\$36,930 (21)	\$36,158 (24)	\$36,600 (18)
Business/professional	74,590 (38)	51,309 (53)	36,679 (32)	36,711 (21)	32,323 (16)
By region:					
Northeast	\$90,470 (23)	\$59,342 (30)	\$40,681 (27)	\$37,276 (18)	\$35,155 (12)
South	56,057 (7)	40,704 (12)	28,771 (7)	33,045 (7)	32,042 (6)
North central	63,735 (19)	40,556 (21)	27,484 (8)	37,205 (11)	34,875 (6)
Western	86,938 (8)	44,095 (12)	39,970 (10)	37,670 (10)	35,260 (10)
By sex:					
Male	\$78,741 (43)	\$54,478 (49)	\$39,523 (26)	\$39,569 (20)	\$33,808 (13)
Female	70,986 (14)	37,696 (26)	34,136 (27)	34,494 (26)	35,070 (21)
By years in editorial:					
Up to three	\$90,995 (4)	\$28,856 (14)	\$25,364 (12)	\$25,981 (12)	\$30,321 (7)
4-10	67,718 (16)	40,446 (30)	37,011 (27)	37,532 (18)	34,888 (20)
11-20	72,696 (24)	60,375 (22)	43,460 (10)	42,727 (11)	40,250 (4)
More than 20	91,875 (12)	78,213 (9)	56,000 (3)	44,225 (4)	0 (0)
Responsible for:					
One magazine	\$79,363 (30)	\$48,337 (58)	\$39,390 (38)	\$40,088 (32)	\$38,796 (12)
More than one	74,029 (27)	49,764 (17)	30,163 (15)	28,959 (14)	32,043 (21)
By employees supervised:**					
None	\$36,500 (2)	\$31,839 (10)	\$28,421 (7)	\$33,633 (19)	\$34,725 (4)
One	70,417 (3)	35,460 (12)	22,796 (7)	25,617 (6)	31,243 (7)
2-5	67,274 (26)	40,116 (34)	36,077 (25)	41,946 (13)	35,516 (22)
6-10	96,154 (13)	67,430 (14)	46,758 (6)	42,030 (7)	37,000 (1)
More than 10	84,331 (13)	119,529 (5)	51,033 (8)	56,000 (1)	0 (0)
By circulation:†					
Up to 19,999	\$49,804 (7)	\$32,033 (12)	\$27,180 (10)	\$28,966 (5)	\$31,015 (4)
20,000-49,999	62,720 (17)	40,670 (20)	38,435 (12)	31,802 (5)	29,750 (10)
50,000-99,999	79,875 (12)	44,742 (14)	34,395 (10)	34,525 (8)	30,800 (4)
100,000-499,999	93,833 (15)	61,972 (23)	38,752 (19)	40,704 (21)	38,532 (14)
500,000 and more	99,800 (6)	66,667 (6)	68,000 (2)	36,201 (7)	45,875 (2)
By frequency:†					
Weekly/biweekly	\$79,000 (6)	\$66,446 (12)	\$58,000 (3)	\$40,242 (6)	\$44,650 (2)
Monthly	76,711 (40)	47,392 (46)	36,082 (36)	35,996 (35)	34,518 (25)
Other	76,112 (11)	39,537 (17)	34,021 (14)	37,386 (5)	31,957 (7)
By average editorial pages:†					
Up to 499	\$67,312 (18)	\$37,164 (31)	\$28,468 (15)	\$28,929 (8)	\$29,943 (15)
500-999	78,038 (20)	46,718 (20)	37,550 (20)	37,496 (17)	34,352 (5)
1,000 or more	83,331 (16)	63,290 (21)	43,602 (17)	40,437 (14)	39,146 (12)

*Includes only individuals who reported receiving both salary and bonus; the number of respondents is in parentheses.

**Indicates editorial employees for all job titles except art director, where numbers refer to design/art personnel.

†Refers to the largest circulation magazine on which respondent works.

of their male counterparts. Experience, once again, is the key factor. Art directors starting out in the industry average \$26,883, while those with 10 or more years' experience average \$47,230. Managerial responsibility also directly affects pay. The salary of art directors who supervise only one person, or no one, averages \$29,780, those who manage two or more employees average \$10,000 more.

Size of the magazine is important as well. There is a slow, steady progression in salary, from \$25,686 at the smallest publications to \$36,439 at

"The editorial product is your most important sales tool. I wanted to have an influence on the core of the product."

—Editorial manager in the South, working on a consumer bimonthly, earning \$40,000 in salary.

those with up to 500,000 in circulation; it then jumps \$18,000 to \$54,753 at magazines with over 500,000 circulation, fueled mainly by salary levels at large consumer publications. Periodicity, on the other hand, is less significant. Art directors on weeklies, biweeklies and monthlies all average the same salary, although they do outpace their counterparts on magazines with other frequencies.

As we have seen in some other categories, eligibility for a bonus doesn't necessarily yield higher pay. Art directors earning only salary are paid over \$2,500 more than the salary plus bonus of those receiving both kinds of compensation, and the salary of the top one-third of art directors is almost \$51,000, which is \$14,000 more than the total compensation of the top one-third of art directors receiving salary plus bonus.

Bonus/incentive payments

As the chart on total compensation indicates, bonus/incentive payments are a prime ingredient in the compensation of editorial management and, to a lesser extent, of editors. But they are of relatively little import in the pay levels of the other job categories

in this survey. The chart breaking down total compensation into top, middle and bottom thirds reinforces this conclusion, for the total compensation of the top third of managing editors, senior/associate editors and art directors who receive a bonus is actually less than the salary alone of the top third of editorial professionals in each of those categories.

Of the respondents to this survey, 54 percent of editorial managers are paid a bonus, while 44 percent of editors and senior/associate editors, 35 percent of art directors, and 34 percent of managing editors receive bonuses. It should be noted that the categories with the lowest percentage of respondents receiving a bonus also have the highest percentage of women.

The relationships and correlations between salary and size of magazine,

"I enjoy the short-term gratification of seeing the results of my efforts in a finished product every month."

—Editor in the Northeast, with 12 years' experience, earning salary and bonus in the mid-fifties.

region, experience and the like that we examined earlier remain generally the same for total compensation. Further, it appears that bonuses are paid at small magazines as well as large, and in generally the same proportion without regard to periodicity or region. Thus, these programs appear to be largely a function of compensation philosophy and, probably, profitability.

Notwithstanding all the data on various factors that affect pay, at bottom it is the ability and dedication of the individual that ultimately determines his or her reward. Two aspects of editorial work that these professionals say they cherish are its variety and immediacy. Each story and each issue brings a fresh challenge. When that challenge has been met, the result of the work of those professionals is there for all to see. And the financial rewards are there as well, as the data in this survey indicate, for those who meet that challenge with talent and energy. □

Range of average total compensation*

Average total compensation

Editorial management:

Top one-third	\$107,895 (19)
Middle one-third	74,049 (19)
Bottom one-third	48,565 (19)

Editor:

Top one-third	\$74,495 (25)
Middle one-third	41,435 (25)
Bottom one-third	30,051 (25)

Managing editor:

Top one-third	\$48,356 (17)
Middle one-third	35,213 (18)
Bottom one-third	27,410 (18)

Senior/associate editor:

Top one-third	\$44,341 (15)
Middle one-third	39,145 (15)
Bottom one-third	27,246 (16)

Art director:

Top one-third	\$36,955 (11)
Middle one-third	35,959 (11)
Bottom one-third	31,159 (12)

*The number of respondents is in parentheses; includes only individuals who reported receiving both salary and bonus.

Methodology

Seven hundred thirty-one of the 1,382 editorial professionals who received questionnaires responded to FOLIO's fifth annual editorial salary survey, resulting in an overall response rate of 52.9 percent. Of the total responses, 646 (46.7 percent) contained sufficient information to be used for tabulation. The survey was conducted through two mailing efforts in January. Participants were asked to supply data reflecting 1989 earnings; if exact figures were unavailable, they were requested to estimate.

In some cases, respondents did not give an exact bonus figure, but gave an expected range instead. Here the mean was used for tabulation. For example, if an editorial professional indicated that his or her annual bonus would be between \$10,000 and \$12,000, the arithmetic mean of \$11,000 was used as that respondent's expected bonus for the year.

The sample was evenly divided among the five categories of editorial professionals. Each category was also evenly divided between consumer and business publications; and two-thirds of the sample was drawn from magazines with under 100,000 in circulation, while one-third came from magazines with over 100,000.

A job description has been included with each compensation chart. These descriptions were printed on the questionnaire, and respondents were asked to choose the description that most accurately reflected their duties.